

## ONTARIO SCREEN FARE 30% 'FOREIGN'

### Good Lineup For Stfd. Film Fest

The Stratford Film Festival, judging from the progress made by John Hayes, production manager of the Stratford Shakespearean Festival, will have many celluloid riches during its July 8-20 span at the Vogue Theatre. Hayes, making the technical arrangements for the

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### \$1,000 Gift To NFB's Beachell

One thousand dollars, granted under the Public Servants' Inventions Act, was presented to Chester Beachell, National Film Board Research chief, for his invention of a lightweight device which simplifies the recording of sound for films. Dr. A. W. Trueman, at the

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### John Grierson Returns For Lecture Dates

Growth of television on a tremendous scale was envisioned by John Grierson, first head of Canada's National Film Board, and he felt this country ought to spend \$50,000,000 per year on it in time. Where would the money come from? The Federal government, Provincial governments and industry. Film would play a big part in the expansion, he told those at a luncheon of the Association of Motion Picture Producers and Laboratories of Canada. The luncheon divided the quarterly meeting of the Association, which took place in the Carlton Club, Toronto, last week with Arthur Chetwynd, president, in the chair. Grierson

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### Warwick Signs Helen Cherry

Helen Cherry, British actress, has been signed by Warwick Films to star opposite Ray Milland in High Flight.

### PERCENTAGE OF FILM 'TREATED' SMALLER IN '56-7—CENSOR

Thirty per cent of all motion picture entertainment in Ontario during the 1956-57 fiscal year was not in the English tongue, reflecting the effect of Canada's liberal immigration policy on the province's ethnic development, O. J. Silverthorne, chairman of The Board of Censors and Theatres Branch of the Treasury Department of Ontario, stated in his annual report, which was directed to the Honorable Dana Porter, QC, Provincial Treasurer.

#### Ontario Theatres Down By 35 During 1956-7

The number of theatres, all 35 mm., licensed by the Theatres Branch of the Ontario Treasury Department fell from 583 in the 1955-56 fiscal year to 548 in the last one, which ended March 31 — a reduction of 35. The annual report of the Branch forecasts the closing of 38 in the current fiscal year, which will bring the number in operation to 510 — 73 fewer in two years. The record year was 1954, when 575 licenses were issued.

Even circuses and travelling carnivals, which are licensed by the Branch, seem to have been affected by TV competition. They played 753 days last year compared with 824 the year before. Two carnivals were from the USA.

The inspection staff of the Branch made 2,686 visits to theatres to check application of safety measures to projection booths, doors, etc.

During the same period 21 per cent of films from all sources were treated or classified to limit the effect of objectionable content, compared with 25 per cent last year—an indication that responsible elements in the United States motion picture industry were displaying a tendency to be guided by

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### 18 Best Sellers On WB Sked

Eighteen best-sellers, including some of the foremost in publishing history, are being brought to the screen by Warner Bros. Pictures. Currently in release is The Spirit of St. Louis, from the Pulitzer Prize-winning book by Charles A. Lindbergh, with James Stewart

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### NFB To AMPPLC?

Members of the Association of Motion Picture Producers and Laboratories of Canada will vote by mail on the application of the National Film Board for membership, it was decided at the quarterly meeting in Toronto.

#### BREVIGNETTE



"I think that beyond a doubt Canada begins to stand for something unique, that Canadians as such begin to show national qualities that are Canadian, and not merely American or British or French. I cannot agree with the statement sometimes made that Canadians are a race of copyists."

DR. ALBERT W. TRUEMAN spent most of the years since his graduation from Mount Allison University in 1927 as the head of faculties. Then in 1953 he was separated from his faculties and became chairman of the National Film Board. That's a joke. Dr. Trueman, despite his awesome academic history of having headed the Nova Scotia Agricultural College, Stanstead College of Quebec, the University of Manitoba and the University of New Brunswick, is a man easy to joke with. He's an uncommon man with the common touch. That common touch will be of immense value to Canada in the next few years, for Dr. Trueman has been chosen to be the administrative head of the Canada Council under Brooke Claxton. The Canada Council will spend \$50 million to stimulate culture among Canadians. Persons with affection for and appreciation of the average Canadian will be the best bridge between the brows, high and low. One of these is Albert W. Trueman.

He'll be missed by film industry folk.

### Hardiman C'miracle Publicity Contact

Unit publicity chief of Cinamiracle Adventure, the film being shot in a number of USA and Caribbean locations under the direction of Louis de Rochemont, will be Jim Hardiman, who left Toronto to join National Theatre's Cinamiracle section a year ago. He was Odeon advertising and publicity chief prior to becoming aide to Elmer C. Rhoden, NT's president, in publicity matters related to Cinamiracle.

Cinamiracle Adventure will be shown in the late Fall.

#### MARK PLOTTEL NEW PREXY OF DISTRIBS ASS'N

Mark Plottel, sales manager of Empire-Universal Films, was elected to succeed Charles S. Chaplin, UA Canadian general manager, as president of the Canadian Motion Picture Distributors Association at the recent annual meeting in Toron-

to. Hillis Cass, MGM general sales manager, was named to follow Plottel into the office of vice-president and Clare Appel was returned as executive director. The meeting was informed that the Canadian tour of Hollywood writers is set for August.



## FACTS ABOUT THE WARDROBE:

**"Designing Woman"**  
—Gregory Peck, Lauren Bacall, Dolores Gray.

**"This Could Be The Night"**  
—Jean Simmons, Paul Douglas, Anthony Franciosa.

**"The Little Hut"**—Ava Gardner, Stewart Granger, David Niven. (A Herbson S. A. Production).

**"Tarzan And The Lost Safari"**—Gordon Scott as the new Tarzan. (A Sol Lesser Production).

**"The Vintage"**—Pier Angeli, Mel Ferrer, John Kerr, Michele Morgan.

**"Something Of Value"**  
—Rock Hudson, Dana Wynter, Sidney Poitier.

**"The Seventh Sin"**  
—Eleanor Parker, Bill Travers, George Sanders, Jean Pierre Aumont.

**"Man On Fire"**—Bing Crosby. (A Sol C. Siegel Production).

**"Silk Stockings"**—Fred Astaire, Cyd Charisse, Janis Paige, Peter Lorre. (An Arthur Freed Production).

**"The Happy Road"**—Gene Kelly. (A Kerry Production).

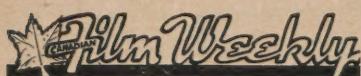


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Incorporating the  
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## \$1,000 AWARD

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time Government Film Commissioner, handed it to Beachell at an informal ceremony in the NFB headquarters, Montreal. The Act rewards government employees for inventions of use to the public service. Dr. Trueman, incidentally, is now director of the Canada Council.

Called a sprocket-tape recorder, the machine uses sprocketed magnetic tape to insure synchronization with the motion picture camera. It is contained in two small carrying cases weighing 67 pounds, including batteries. The new recorder replaces the cumbersome 35 mm. sound-recording trucks formerly used on film locations.

Use of the sprocket-tape machine began at the National Film Board about 15 months ago. It is credited with considerable saving in cost of recording sound for films and also in making it possible to obtain sound for films made in difficult or remote locations. One recent test of the machine was made in the high Andes of Bolivia where two films about UN technical aid were made.

Beachell has developed other improvements for film-making but this is the first time he has received an award.

Born in Winnipeg in 1915, he attended the University of Manitoba. Before joining the NFB in 1949 he was a broadcasting engineer. His sprocket-tape machine is being marketed by a Canadian company.

## Team Signs To Make Six For Columbia

Columbia Pictures has signed an agreement with Raoul Levy and Ray Ventura for the distribution of at least six pictures to be produced by them within the next three years.

First of the films will be Moonlight Jewelers, starring Brigitte Bardot. It will be directed by Vadim, in Southern Spain, and distributed by Columbia throughout the world.

Second to be produced will be In Case of Accident . . . based on George Simeon's book of the same name, starring Miss Bardot and Jean Gabin, and directed by Claude Autant-Lara.

## 30% 'Foreign' Films

(Continued from Page 1)

criticisms from private and public bodies.

One such body, the Senate Committee of the Congress of the United States, after a study of the relationship of juvenile delinquency, rising since 1948, to communication media, saw merit in Canadian and British censorship practices. Its reports said that "the primary argument for censorship is usually the necessity for protecting young minds from contact with sights and ideas unsuited to their tender years. But many feel it is unthinkable that a medium designed for entertainment should be permanently hobbled by the mental and moral requirements of the immature." The report went on to say that "a realistic approach is taken by the British and Canadians, who meet the situation by classifying some pictures as unfit for juvenile patronage." State legislature, it suggested, might find it profitable to examine the system.

The practice of classifying entertainment has been followed by this Department since 1944 and the results have been satisfactory, judging by the approval from outside the motion picture industry and by progressive elements within. The advent of films aimed at the mature mind involved classification or mutilation which damaged the subject matter. Classification in Ontario is either Adult or Restricted. If Adult admission is limited to persons 14 years of age; if Restricted to 18 years of age. Ontario is the only province with the latter category.

The number of full-length pictures received for censorship, 575, was greater by 90 than that of last year—a more favorable situation for the theatre operators, many of whom found themselves short of films during the previous year. The figure, however, included 28 re-issued pictures. Of the total the 333 from the USA represented an increase of 28 and the 71 from Britain a gain of 11. Australia provided three films, which were includ-

ed in the British total. The films in languages other than English made possible the continuation in business of quite a number of motion picture theatres that might otherwise have been closed because of television. Austria provided one film, France five, West Germany 36, Greece five, Israel one, Italy 103, Japan six, Poland one and the USSR 12.

Of the 333 USA films 22 were treated, 39 classified, 18 classified and treated, one restricted, one restricted and treated and one rejected. Britain's 71 included seven treated, five classified, three classified and treated, three restricted, three restricted and treated and two rejected. Thirteen of the 171 foreign films were treated, five classified, four classified and treated, three restricted, three restricted and treated and two rejected.

The foregoing figures are for 35 mm. films, the larger size, which are shown in the great majority of theatres. The Board also examined 177 16 mm. full-length films, the size used mainly in halls. Of these 139 were from the USA, three from Britain, five from Italy and 35 from other countries. Twenty-eight of the USA total were classified or treated, none from Britain and two from the others. Most of the 16 mm. features were versions of the 35 mm. ones.

In the last year the department received many complaints about the advertising connected with films rather than the films themselves. Advertising accompanying 104 films was rejected during the year because it portrayed crime or violence or treated sex in a salacious manner. The problem is complicated by local taste. By far the larger portion of screen advertising is unobjectionable.

### Shirley Jones, Boone Cast

Shirley Jones and Pat Boone will star in a musical for 20th-Fox.

### 'Gidget' First For Euterpe

Gidget will be the title of the newly-organized Euterpe Productions' first film for Columbia.

## PRODUCERS, ARTISTS PREPARE PACT

Sharp differences between the Canadian Council of Authors and Artists and domestic motion picture producers about rates and conditions are just about eliminated and an agreement is expected in the near future. The quarterly meeting of the Association of Motion Picture Producers and Laboratories of Canada, held in the Carlton Club, Toronto last week, heard the report of the joint negotiation committee of that body and the National Film Board. It was followed by a vote of confidence in the committee.

The committee, headed by Arthur Chetwynd, AMPPLC president, will meet again with the CCAA committee under the leadership of Neil LeRoy, president, to arrive at the final details and prepare a pact for signature. This will be followed by a mimeographed summary for each member, giving the changes and new conditions.

The AMPPLC committee had taken part in 20 meetings occupying 28 days since the first week in January. Also serving on it were Don Mulholland, National Film Board; Donald Carter, Crawley Films; Ralph Foster, Meridian Productions; Gerald Kedey, Motion Picture Centre; and John Graham, then of S. W. Caldwell Limited. An observer from the CBC was present at all meetings.



IN SPITE of continuously-growing populations in the United States and Canada, particularly in the young and teenage brackets, and notwith-



standing the fact that people have a great deal more money than formerly available for spending on entertainment, motion picture theatre

attendance is not increasing. Indeed, in recent weeks there has been a decline.

Despite this, surveys indicate that for every person patronizing a theatre three others make inquiries or talk about going but actually do not do so. We are aware that many people have stopped watching TV as a time waster. It now appears more evident that notwithstanding a heightened interest in attending the movies many people will not risk the possibility of wasting their time and want to be assured in advance that they will enjoy what they come out to see.

We know that there is more good entertainment packed into the movies than ever before, even though there are still many poor ones, and it is difficult to believe that only one out of four potential moviegoers actually attends. We may assume that people fail to attend a theatre because they are not sufficiently aware of the entertainment values of what is being advertised and that, therefore, there is a lack of "potential audience penetration."

It would appear that many people prefer to pass up a film of which they have little knowledge rather than risk the possibility of having to sit through a poor one. Established and popular star names can help attract patronage for certain films despite lack of a prior buildup. Conversely, star names cannot carry a poor film.

Adaptations of established book or stage properties which emerge as good entertainment have an edge in attracting patrons because they feel that they are not buying their entertainment blind. Audience penetration today, based on word of mouth, takes considerably longer than formerly. This is the premise on which the sure-seater or so-called art house has been established. Low overhead permits a smaller gross to keep a film run-

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## STRATFORD FEST

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Film Festival, which is being directed by Leonid Kipnis, has obtained the co-operation of producers and government representatives in shaping up programs of films never shown in Canada before.

The opening program, which will be accompanied by a special ceremony, has Canada's first showing of Oedipus Rex as its main attraction. This film, made by Oedipus Rex Productions Limited in Toronto as a photographic reproduction of the Stratford stage version directed by Tyrone Guthrie, won the respect of New York critics. It will be one of two or more all-Canadian programs. Into the other programs will go such shorts as Associated Screen News' famous Canadian Cameos, several of which have been produced recently under the direction of Gordon Sparling.

One of the Canadian programs will see the world premiere of the Canadian Cameo, The Beloved Fish, in Ansicolor. ASN will also provide Trooping the Colors, which the National Film Board has acquired for distribution. It shows one of Canada's crack regiments engaging in that colorful ceremony. Also to be shown are Crawley's much-praised Kitimat short, Generator 4, and a new Norman McLaren cartoon from the NFB. Hayes hopes to complete arrangements for the premiere of Canadian Profile, the NFB feature which took three years to complete and is said to be of extraordinary quality. Many Canadian provincial film departments have submitted entries to the Film Festival, which has no prize awards.

The majority of feature films have won prizes in one or more international competitions. From the USA will come On the Bowery and the Naked Eye. Japan will provide A Rose on His Arm and Yugoslavia The Girl and the Oak. Greece has sent A Girl in Black and France Renoir's colorful Can Can. Czechoslovakia has sent a film about the life of its great composer, Smetana—From My Life. Pacific Destiny, shot in Samoa and an enchanting film to view, is one of Britain's contributions. The only Festival film previously shown in Canada may be Israel's Hill 24 Doesn't Answer, which will be accompanied by a special short from that country, The Book and the Idol.

Poland has entered several features and Russia four. Italy and Germany have made known their intentions of being represented and Mexico may come in.

Hayes is having a busy time looking at the films which have arrived and completing arrangements for the others. The Festival, inaugurated last year, has certainly grown in stature, for the entries practically make the Stratford a Festival of Festival Films.

## News Notes

### NFB FILM WINS GOLDEN REEL AWARD

Winner of one of the Golden Reel awards as the best in its category at the recent American Film Assembly festival in New York was the National Film Board's Fish Spoilage Control, produced for the Department of Fisheries, which took down top prize in the Natural Resources section. Over 250 16 mm. films were entered in the 23 classes of the competition, which is sponsored annually by the Film Council of America. Grant McLean, the NFB's director of production, accepted the award at the presentations dinner at the Statler Hotel.

International Film Distributors' British-produced film, The Bespoke Overcoat, which has been given theatrical release in Canada, also won a Golden Reel award in the Literary, Musical and Theatrical Arts division.

Silver Reel awards, given for films finishing in the runner-up position, went to three other NFB and one Crawley Films productions. The NFB shorts taking down second place were Man of America, Go to Blazes and Rythmetic and the Crawley picture was From Ten to Twelve.

Fish Spoilage Control illustrates the proper method of handling and preparing fish. It uses the animation technique and was directed by Gerald Potterton, assisted by Wolf Koenig, Allan Mardon, Obiad ul Haque and Frances Stewart. Photography was by Douglas Roberts and music by Eldon Rathburn.

### NEWSREEL CHIEFS MEET IN UK

W. H. Hogg, the CBC's chief news editor, is in England to help organize a new international newsfilm service.

He is attending the first major directors' meeting of the British Commonwealth Newsfilm Agency, Limited, which plans to place camera crews in strategic world news areas. BCNA will provide newsreel services to television news subscribers desiring them around the world.

The BBC, the J. Arthur Rank Organization and the Australian Broadcasting Commission also have representatives at the London conference. Hogg will complete a survey of news operations in both London and Paris before returning to Canada May 14.

Ken Brown, editor-in-charge of the CBC News Bureau in London, is also attending the meeting and will deputize for Hogg as an alternate director on the BCNA board.

The newly-formed organization is already servicing TV film coverage with the output to be stepped up considerably within the next few months.

### CANADIAN NAC CONFERENCE

Canadian concession and vending techniques will be discussed on May 8 at the Fifth Annual Regional Sales and Merchandising Conference at the King Edward Hotel in Toronto. It will be sponsored by the National Association of Concessionaires and serving as co-chairmen are J. J. Fitzgibbons, Jr. of Theatre Confections Limited, and Sydney Spiegel of Super Pufft Popcorn Limited, both of Toronto.

Invited to participate on the speaker's program will be NAC officers, directors and members from various parts of the United States. Canadians who will speak, in addition to the co-chairmen, are Fred Allen, Coca-Cola; Ken Welland, Orange-Crush; Syd Koffman, Pepsi-Cola; Pat Doyle, Mission Orange; George Nichols, Rowntree; Ken Harvey, Lily Tulip Cup; Russell Simpson, Ottawa Valley Amusements; Mrs. Lee Evans, Tempo Fruit Products; Tom Sanci, Sanci Pizza Pies; Clifford Oates, Shopsy's Food Products; Kevin Fitzgibbons, Cronyn Pockock & Robinson Insurance; Jack Decker, Kitchener Memorial Auditorium; Ken Wells, Theatre Confections; and Tom Moran, Odeon Theatres.

### USA NTA TO OFFER DEBENTURES

A proposed offering of \$7,500,000 worth of convertible subordinated debentures will be made by National Telefilm Associates, Inc. Bache & Company will head the underwriting group and details of the offering, such as interest rate, price and conversion features, will be announced later. NTA (Canada) Limited, an affiliated Canadian company, is not concerned in the deal.

According to the NTA registration statement, \$2,340,000 of the net proceeds will be used to pay off the money owing to 20th-Fox for a group of films; approximately \$3,500,000 to retire certain debts and to purchase participations in film exhibition receipts; and the balance to be added to the general funds to provide additional working capital for the company's expanding volume of business.

### OUR BUSINESS

(Continued from Page 3)

ning until it "catches on." Such theatres must, however, maintain a very rigid standard of quality.

Nowadays, it is difficult to discuss any segment of our business without seeming to contradict one's self or others. One may compare it to a pleated skirt in that each part overlaps the other. There are many different audience tastes to satisfy and we must attempt to please as many as possible if we want to get the best results.

Producers of multi-million-dollar blockbusters are forced to appropriate huge sums for publicity in order to "protect" their investments. Gimmick pictures find a certain market if exploited in the right way. Films with star value or based on established book or play properties have a marketable potential. Yet there still remains a goodly number of films without pre-release potential audience penetration which are most difficult to sell. This today is another problem of our business.

### 18 BEST SELLERS

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art starred. Completed Warner films based on books are No Time for Sergeants, starring Andy Griffith, from the story by Mac Hyman; The Story of Mankind, from Hendrik Van Loon's classic, starring 50 internationally-famed performers; Sayonara, starring Marlon Brando in James A. Michener's novel set in Japan; and The DI, starring Jack Webb in the story of a drill instructor at a Marine boot camp based on Richard Arkell's novel.

Now being filmed are Nobel Prize-winner Ernest Hemingway's The Old Man and the Sea, starring Spencer Tracy, and Band of Angels, by Robert Penn Warren, starring Clark Gable and Yvonne DeCarlo.

Scheduled for production in the near future at the Warner studios are Kathryn Hulme's The Nun's Story, to star Audrey Hepburn; Weldon Hill's Onionhead; Too Much, Too Soon, Diana Barrymore's autobiography; Patrick Dennis' Auntie Mame, with Rosalind Russell scheduled to re-create the role she originated in the Broadway stage hit; Martin Dibner's The Deep Six, to star Alan Ladd; Herman Wouk's Marjorie Morningstar; Thomas E. Gaddis' Birdman of Alcatraz; and Pearl Buck's new novel, Letter from Peking.

Books recently purchased by Warner Bros. include the FBI Story, by Don Whitehead; The Philadelphia, by Richard Powell; and The Whip, by Luke Short.



## Typographs



## Welcome, John

MUCH TALK about the film called *The Incredible Shrinking Man*. How about one called *The Incredible Shrinking Dollar*? . . . Three copies of our Year Book have been filched from the Variety clubrooms to date this year and we keep supplying Mike Peckin, the steward, with new ones. We're flattered . . . *Tab Hunter* is the one who isn't Bob Wagner, says Clyde Gilmour. And may I add, Randolph Scott is the poor man's Gary Cooper . . . I loved *The Brave One* but I wish they'd told me whether this time the boy was going to be allowed to keep the bull as they faded out on them walking out of the ring together . . . *Fashion note* by Sidney Skolsky: "The solid black suit has practically become a uniform for the representatives of the big theatrical agencies" . . . *Ted Abrams* left ASN to devote more time to his own ad-publicity agency . . . *Self-revelations* in book form, such as those of Lillian Roth and Diana Barrymore, indicate that weakness and indiscretion have become valuable commodities if packaged right . . . *If Fame* isn't fleeting so whatever became of Kenny Delmar, the Senator Claghorn of some years ago? . . . Did you hear about the fellow who crossed an owl with a goat? He got a hootenanny, says Doug Miller . . . *Heard*: "For a Cadillac prices go up 20%."



ONTARIO ASN manager Jack McKay quit to join Shelly Films on May 6 . . . A shareholder in a mining company chose an interesting way to indicate to the management that he thinks he's being had. In the return envelope for the proxy he sent dried horse leavings . . . *Timing in boxing* is when you counter or block at just the right instant. In *Show Business*, says Wilfred Granville in Deutsch of London's *A Dictionary of Theatrical Terms*, it's "The pace, pausing, and tricks of elocution used by experienced artists." The ability to ride with audience reaction, thereby sustaining its interest and increasing its enjoyment, is the hope of all performers. The other 3 a.m., in the Sea Hi chowmeinery, I heard a discussion of this by two top straightmen, Parker Gee and Al Fisher. They agreed on the comedian with the finest timing in the business—and he isn't among its biggest names. He's the burlesque comic, Joe DiRita . . . "In the Canadian cities the acrobats, dancing and novelty acts were better received. Back in the states the talking comedy acts were the favorites"—Fred Allen, reminiscing about the vaudeville of 1910-20, in his autobiog, *Much Ado About Me*. It's still like that . . . Does proximity breed contempt? In the overall I'd say the Montreal critics favor CBC dramas of Toronto origin oftener than the local critics do.

THERE AREN'T any shareholder eruptions at Famous Players. The 33 persons at the annual meeting represented 70 per cent of the stock and didn't ask any questions even after J. J. Fitzgibbons invited them to. J. J. had some fine things to say about his public relations chief, Jim Nairn, which is how to make a lot of us happy . . . I heard the other day about a Mah Jong club that marked the end of its season with a trip to Bermuda. Why, it wasn't so long ago that lunch at the One Two Club was considered a big way of saying so-long by the gals. Then the rich ones began going to Buffalo. What a country! . . . I hear much praiseful palaver about the films that Jim Beveridge made for Shell in India while on leave from the NFB. Shouldn't he ought to be making films for Canada? . . . *Insults*, a book edited by Max Herzberg: "J. B. Priestley, after three of his plays had failed in New York, complained both of the New York critics and the New York atmosphere. 'I can't sleep in New York,' he said querulously. Walter Winchell retorted, 'Why doesn't Priestley try seeing one of his own plays?'" . . . Will the Chrysler Festival be a once-a-weeker next time around? . . . "The films are virtuous; the methods used to promote them are not"—Walter O'Hearn on *Fighting Words*. Thorold Dickinson, same program: "The Bachelor Party would have horrified exhibitors ten years ago" . . . Plans for a TV City near Toronto? Briggs says so in *Vision*.

NOTHING BUT a homecoming could generate the welcome that John Grierson got on his return to this country, in which he was an important figure during the most exciting decade of its modern history. His presence stirred wide general interest and great personal affection and exposure to him revealed the same stimulating personality and the same provocative thinking.

Grierson and his National Film Board aides, driven by a wartime urgency, helped tell Canadians what Canada needed from them — and why. The miracle of their work looms even larger in the mind when one thinks of the National Film Board's new and outstanding quarters in Montreal, then recalls the collection of tired real estate that sheltered Grierson's people, many of them the merest tyros at the trade.

More than that, the movies of the years around and including 1939, when the war began for us, were often of a never-never world in modern dress. It being the time of the depression, people were accustomed to escape from the drab surroundings in which they lived and from thoughts of an unpromising future by going to them. Here they got a mild and harmless anaesthetic against the pain of living or borrowed for a few hours a sense of self-esteem through unconscious identification with the happy people on the screen, among whom there were no obvious economic problems.

Into this warm, lulling atmosphere, so unsuited to sharp thinking, came John Grierson. His films opened one window in the moviegoer's mind through which entered the icy, wakening winds of reality. Realism arrived through realization, instead of through celluloid shock treatment. He and his people served Canada wonderfully well when they were most needed.

He did more than that. Something of him is in all the people who came under his influence and in the people who came under theirs since. As Mavor Moore wrote in *A Theatre in Canada*, which appeared in the *University of Toronto Quarterly*: "John Grierson and Tyrone Guthrie are the two people who galvanized our artistic life."

THE CAULDRON, title of Michael Powell's proposed movie, will be a book first. He was here doing research for a literary effort rather than a film, says Jim Cowan, his Canadian rep . . . I didn't know that Toronto has a fine large auditorium, centrally located and in a beautiful structure, that hasn't been used for many years. It's on the top floor of the Public Library at College and St. George. Harry Campbell, Chief Librarian, who was with the Film Board in the mid-'40s, was telling Eugene Kash of Ottawa about it at the cocktail party Ralph Foster and Julian Roffman gave for John Grierson on the floor of their Meridian studio. I listened with great interest, since I live near the Library and spend much time there. I hope good use is made of it in the future . . . Good looking and good reading is *The Indians of Quetico*, a brief, hard-covered book by E. S. Coatsworth. That's Torchy, Alex Metcalfe's aide at MPTV, who is an authority on Indians and an excellent writer . . . Duke Curtis, that good guy, is Out In Front. He made his debut as a leader with the One Two Club orchestra. May you always be Out In Front, Duke, old boy. The rest of us Jack Levy Backroom Boys are proud of you.

QUITE A LAUGH was raised by John Grierson while telling the producers at their luncheon about his days as a Scottish parson. The former NFB chief graduated from the Divinity College at Edinburgh University. He would preach in two churches on Sunday, riding from the first to the second on a motorbike.

One Sunday he arrived at the second one well soaked, having driven through the rain. As he was changing into his vestments the senior clergyman offered him a drink of Scotch mist. A large drink. A drink large enough to cause the young parson to protest mildly that, after all, he was just about to step into the pulpit and he needed his wits about him.

"Go ahead and drink it," said the older one. "I would'na be trustin' yer personal inspiration."



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A PARAMOUNT RE-RELEASE





## JOHN GRIERSON

(Continued from Page 1)

was introduced to the members by Ralph Foster, former Deputy National Film Commissioner of Canada, and was thanked by Hye Bos-sin, editor of this publication.

The famed Scot, often called the father of the documentary film movement, came to Canada in 1938 and established the National Film Board, which has since won wide recognition for Canada as a maker of fact films. He resigned in 1945 and later joined Unesco. After returning to Britain he became comptroller of the film section of the Department of Information, under which the Crown Film Unit was operating. On leaving that post after his task of examining film matters was finished, he made several features under the Group Three arrangement by the government.

He began his Canadian lecture tour at the University of British Columbia and was heard on the hour-long CBC TV program, *Explorations*, from Vancouver. Later he visited various parts of the Canadian Northwest, including the Mackenzie Basin.

He spoke in Ottawa under the auspices of the local Film Council, the chairman being the Honorable J. W. Pickersgill, Minister of Citizenship and Immigration, who is responsible to Parliament for the National Film Board. Also present in the National Museum theatre were Ross McLean and Dr. A. W. Trueman, both former Government Film Commissioners.

After addressing the producers in Toronto on a Saturday, he appeared on the CBC TV program chaired by Nathan Cohen, along with Thorold Dickinson, UN information section film and TV head; Walter O'Hearn, drama and literary editor of *The Montreal Star*; and Morley Callaghan, author.

On Monday night in Toronto Grierson spoke at the Unitarian Church under the sponsorship of the Film Societies and Film Council of Toronto. An hour earlier he was interviewed on *Tabloid*.

Grierson has been warmly welcomed everywhere in Canada. He still has the gift that brought such a secure place in Canadian intellectual life. "He starts people thinking," is what Foster said about him to the luncheon guests. They found it to be truer than ever.

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## Subscription Television

"Although we do not think we can, for the present, recommend the introduction of subscription television in Canada, whether on public or private stations, the door should not be closed to the idea for the future"  
—Report of the Royal Commission on Broadcasting. Following is what the Commission had to say on the subject of pay-as-you-see TV:

THE Commission heard spokesmen for the separate briefs of three different companies proposing the introduction in the Canadian broadcasting system of a television service by individual subscription. This service would consist of televised programmes made available through the use of electronic devices of various designs, only to the owner of a receiving set agreeing to pay a given fee for a particular programme. In this way he would be paying an admission fee much as he would do were he, for example, a spectator at the theatre, the cinema, the concert hall or the stadium. The companies who put the proposals forward are the Zenith Radio Corporation and Teco Inc., of Chicago, Ill., the Trans-Canada Telemeter Corporation, a Canadian subsidiary of Famous Players Corporation, of Los Angeles, California, and the Skiatron Electronics and Television Corporation of New York City.

Although the patented devices of subscription television differ in design from one manufacturer to the other, the notion behind each one is essentially the same: it involves the scrambling and the unscrambling of the signal received. The subscriber is informed in advance of the nature and content of the programmes to be offered over a period of time and of the fee that each one calls for. The programmes thus offered to the subscriber appear in scrambled form — both the sound and the image — on his screen until they are unscrambled through the operation of an ingenious decoding device of which each individual subscriber has a key fitting only his own receiving set. It is therefore not possible — so at least is the contention of the manufacturers of the various devices — for a viewer to intrude on a subscription programme unless he pays the required fee.

PERSUASIVE arguments are marshalled by protagonists of subscription television. It is certain that under the regime of gratuitous telecasting now existing, many spectacles of merit may be held off the air because they appeal only to audiences limited in number and for that reason do not draw commercial sponsorship. It is argued, with plausibility, that quality spectacles, for instance in the realm of drama, or spectacles of interest to educators, to scientists or to practitioners of surgery and medicine, to mention only a few possibilities, might be telecast in greater abundance if the general public were in a position to support their presentation through the payment of a fee. In this manner, it is suggested a variety of programmes might be produced, for paying audiences, that otherwise might never see the light at all.

However alluring the perspective thus painted we find it difficult to look upon subscription television as a rightful use of the air waves. Would not subscription television tend to narrow the field of broadcasting when the general drive is rather toward expansion? And how could the use of the public domain for individual rather than general service be justified? Two questions which raise serious doubts.

Also surrounded with difficulties, in our minds, is the manner of introducing subscription television in the Canadian broadcasting system, a system supported partly by commercial revenue, partly by government grants. In a sense, Canada already has a crude form of subscription television in the shape of tax revenue applied to broadcasting. It could be argued, moreover, that the cost of collection is probably lower under the Canadian system of "subscription" through taxation than under a regime of individual and direct sub-

scription. The latter, it must be noted, involves substantial costs for scrambling and unscrambling devices and for administration.

PROMOTERS of subscription television are likely, furthermore, to remain subject to the same pressures for the presentation of mass appeal spectacles as are the producers of commercially sponsored programmes. It may be true in theory that subscription television could offer to relatively small audiences, at a substantial cost to the individual viewer, programmes of narrow appeal. It is more reasonable to expect, however, that the incentive of pecuniary reward would make for the offering of spectacles of wide popular appeal at a lower charge for each individual. One must bear in mind also the likelihood that subscription television would tend to canalize for its own use the great popular programmes now offered free to the viewing public, such as the major sports events and the more extravagant shows. From this would arise, as a consequence, a sort of permanent conflict between the demand of the public to continue to receive free what they have been accustomed to receive free, and the natural desire of promoters of sports events and of other forms of entertainment to raise their gains by means of the subscription device. Such a conflict of interest would be difficult to check by regulation.

Finally, one fails to see how the CBC could substantially better its financial position by the use of subscription television unless the more lavish or popular productions were withdrawn from the free sector and offered to Canadian viewers for an individual fee. This would result in depriving the remainder of Canadian viewers of those spectacles, thus impairing in effect the service available to them.

ALTHOUGH we do not think we can, for the present, recommend the introduction of subscription television in Canada, whether on the public or private stations, the door should not be closed to the idea for the future. There are conditions under which subscription television might play a complementary role in a broader system, and the day may come when the usefulness of this role will be demonstrated. One of the conditions might be fulfilled, for instance, when television stations in Canada have become more numerous and their services to the public more varied. There would then be less force to the objection that subscription television is likely to leave the Canadian viewer with no choice but to leave his screen dark if he is unwilling or unable to pay the required fee.

### 'The Day Of The Outlaw'

Robert Wagner will star in 20th-Fox' *The Day of the Outlaw*.

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## Review

## TOP SECRET AFFAIR

(From The Film Daily, NY)

with Susan Hayward, Kirk Douglas.  
Warners 100 Mins.  
LIGHT, BRIGHT SATIRE BASED ON CHARACTERS FROM BEST-SELLER, MELVILLE GOODWIN, USA. EXCELLENT SCRIPTING, GOOD PERFORMANCES PROVIDE CHOICE COMEDY ENTRY. HAS FINE BOXOFFICE PROSPECTS.

A delightful spoofing of the Army, publishing, and Congressional inquiries, *Top Secret Affair* is based on characters from John P. Marquand's best-seller, *Melville Goodwin, USA*. Scripters Roland Kibbee and Allan Scott have done a neat job on the scenario, incorporating a score of amusing situations and a barrel of good, humorous lines.

When an irresistible force such as Miss Hayward, who's inherited a Time-Life-Fortune set-up from her Daddy, meets an immovable object such as Maj Gen. Douglas, outstanding war hero known as "Ironpants," the sparks are sure to fly. When each feels the other an enemy, a three-alarm fire is the result.

With this in mind, director H. C. Potter has built up his footage by overplaying his characters just enough to draw laughs, while maintaining a sense of credibility. Having enough rope to hang themselves, they do, to the obvious delight of the audience.

Produced by Martin Rackin, with Milton Sperling as supervising producer, the film was photographed in top style by Stanley Cortez. Producer Rackin has provided sets and costumes in keeping with the picture's VIP background, and gathered a capable supporting cast to assist Miss Hayward and Douglas.

They include Paul Stewart, as Miss Hayward's smart, trusted, aide-de-camp, and Jim Backus, as Douglas' companion during his visit to Miss Hayward's home. The two stars, fan favorites and box-office draws, plus their excellent support, should give this picture the impetus it needs to crash the big money regions. A good exploitation campaign should help it tremendously.

CAST: Susan Hayward, Kirk Douglas, Paul Stewart, Jim Backus, John Cromwell, Roland Winters.

CREDITS: Producer, Martin Rackin; Supervising producer, Milton Sperling; Director, H. C. Potter; Screenplay, Roland Kibbee, Allan Scott; Based on characters from Melville Goodwin, USA, by John P. Marquand; Photography, Stanley Cortez.

DIRECTION: Deft.

PHOTOGRAPHY: Very good.

## 'The Name's Buchanan'

Randolph Scott's next for Columbia will be *The Name's Buchanan*.

## Cast In MGM's 'Three Guns'

Julie London has been signed by MGM to star with Robert Taylor and John Cassavetes in *Three Guns*.

## Short Throws

ELECTIONS of the Montreal Film Board of Trade resulted in Sam Kunitzky, UA branch manager, stepping up from vice-president to president, succeeding J. R. Johnson of JARO. Kunitzky's position as v-p was filled by William Guss of MGM. Harry Cohen of Allied Artists was returned as honorary secretary.

LAMAQUE Theatre Enterprises Limited has been issued Letters Patent dated March 25, 1957, under The Corporations Act, 1953, "To carry on the business of open air or enclosed theatre, music hall, concert hall, circus, hippodrome and motion picture proprietors and agents, scene, proscenium and general painters and decorators, gas and electric light makers and fitters and caterers for public and private entertainment, concerts and amusements of every description." Authorized capital is \$40,000 divided into 40,000 shares with a par value of \$1 each and names connected with the incorporation are Joseph Rosenfeld and Charles Schwartz, barristers; Marguerite McFarland, secretary; and Max Brown, student-at-law; all of Toronto.

ELEVEN Canadian theatres are reported to have re-opened due to 20th-Fox' policy of aiding small-town and subsequent-run theatres, it was reported recently by Alex Harrison, general sales manager, who stated that some 50 in the USA also resumed business for the same reason. He said that, additionally, a number of sub-run Canadian houses had successfully converted to first run during the same period.

WINNER of the "Miss Spirit of St. Louis" Award was Jo Ann Annette Borseth of North Central Airlines, who won out over 39 finalists from over 1,000 nominated from all over the world. Presented at the final judging ceremonies at the Park Sheraton Hotel in New York, the award was sponsored by Warner Bros. in connection with the company's James Stewart-starrer, *The Spirit of St. Louis*, and was co-sponsored by the Airline Stewards and Stewardesses Association.

CREATION of two new positions in CBC national English-language radio and TV programming has been announced by Ira Dilworth, Ontario director. Peter McDonald, formerly assistant director of Program Planning and Production, has been appointed director of TV Network Programming and Eugene Hallman, previously assistant supervisor of Talks and Public Affairs, has been named director of Radio Network Programming. Both will headquarter in Toronto.

MAVOR MOORE and Lorne Greene have formed a company to explore the idea of presenting plays in Canada, the USA and Britain. A touring company of the New Play Society's revue, *Spring Thaw*, is in prospect for this country and the itinerary has already been worked out on paper. An international edition, also using nine performers, is planned for London. Thought is being given to offering Moore's two musical comedies, *Sunshine Town* and *The Optimist*, and the recent NPS play, *Turvey*, in the British capital. Moore is now in London for discussions with Bernard Braden, a Canadian who is an English resident and a popular player in London. Braden will be associated with the venture.

STATE of Tennessee has provided legislation that sets a fine of \$25 and \$100 and up to six months in jail for advertising in an untrue, deceptive or misleading manner. It has also included movie film under a statute prohibiting distribution of obscene material. States have tried in various ways to re-establish some measure of power over movies since the United States Supreme Court freed them from censorship.

TWO FIRMS of interest to the film industry have been issued Letters Patent under the Companies Act in Montreal. The first, Canaline Productions Limited, was incorporated on March 18 with an authorized capital of 10,000 shares without nominal or par value and connected with the organization of the company are Donald Finlay Sim of Markham, Ontario, and Patrick Harcourt Vernon of Toronto, barristers-at-law, and Gladys Dorothy Shepherd Turliuk of Toronto, secretary. The second, Dana-Lyn Films Limited, was incorporated on March 21 with an authorized capital of 4,000 five per cent non-cumulative redeemable preferred shares of the par value of \$10 each and 50,000 common shares without nominal or par value. Names connected with the incorporation are Peter Desmond Walsh of Mount Royal, advocate; Clifford George Meek, Charles Eric Humphrey and Guy Ambrose Miller, all of Montreal, bookkeepers; and Cecil Bruce Cooke of Brucy, Quebec, secretary.

LARGEST block of TV commercials ever produced in Canada, 42, were completed recently by Robert Lawrence (Canada) Limited, Toronto. Made at Meridian Films' studio on Woodbine Avenue in Toronto, the series has the distinction of having employed Canadian personnel exclusively. The commercials were made for Sterling Drug Manufacturing Company Limited of Windsor, Ontario.

## Review

## MEN IN WAR

(From The Film Daily, NY)

with Robert Ryan, Aldo Ray, Robert Keith.

United Artists 104 Mins.  
TAUT AND EXCITING WAR DRAMA, WELL MADE AND SPLENDIDLY ACTED.

The war-type drama is made into a high-ranking motion picture in this Security Pictures presentation. The film has strong and sustained interest, fluid pace and outstanding performances. Once the customers are in the theatre they will be held and excited all the way.

The vigorous screenplay by Philip Yordan is acted out by an excellent boxoffice cast headed by Robert Ryan, Aldo Ray and Robert Keith. It is a blood-and-guts story without a member of the fair sex in the cast.

The scene is Korea, somewhere near the front line. An infantry platoon, headed by Ryan, a lieutenant, is scarred by battle, isolated, and surrounded by snipers. The task is to retreat to Hill 465, a spot of safety some 15 miles away. Their trek to this destination marks an explosive tale of human nature under the imminence of sudden death. Danger lurks every step of the way. There are mines, snipers and privations.

Into this scene, by way of jeep, rumbles sergeant Ray and Keith, a colonel under hopeless shock. The jeep is drafted into action by the platoon and what eventuates is a clash of personalities between Ryan and battle-shrewd Ray. Against the background and drama of the combat there emerges psychological portraits of the men.

Sidney Harmon has produced and Anthony Mann directed the crisp and absorbing drama, aided immensely by the music composed and directed by Elmer Bernstein and the cinematography of Ernest Haller. The ending is a strong one and has the element of the unexpected.

CAST: Robert Ryan, Aldo Ray, Robert Keith, Philip Pine, Vic Morrow, Nehemiah Persoff, James Edwards.

CREDITS: Producer, Sidney Harmon; Director, Anthony Mann; Screenplay by Philip Yordan; Based on the novel, *Combat*, by Van Van Praag; Cinematographer, Ernest Haller.

DIRECTION: Very Good.

PHOTOGRAPHY: Very Good.

## 'How To Murder A Rich Uncle'

*How to Murder a Rich Uncle* is the release title for the Columbia film known as *Uncle George* and starring Charles Coburn, Nigel Patrick and Wendy Hiller.

## Paramount's 'Zero Hour'

Sterling Hayden will star with Dana Andrews in Paramount's *Zero Hour*.

## MGM To Release 'Journey'

MGM will distribute the newly-formed Yul Brynner-Anatole Litvak company's first production, *The Journey*, to be filmed in Europe in 1958.



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